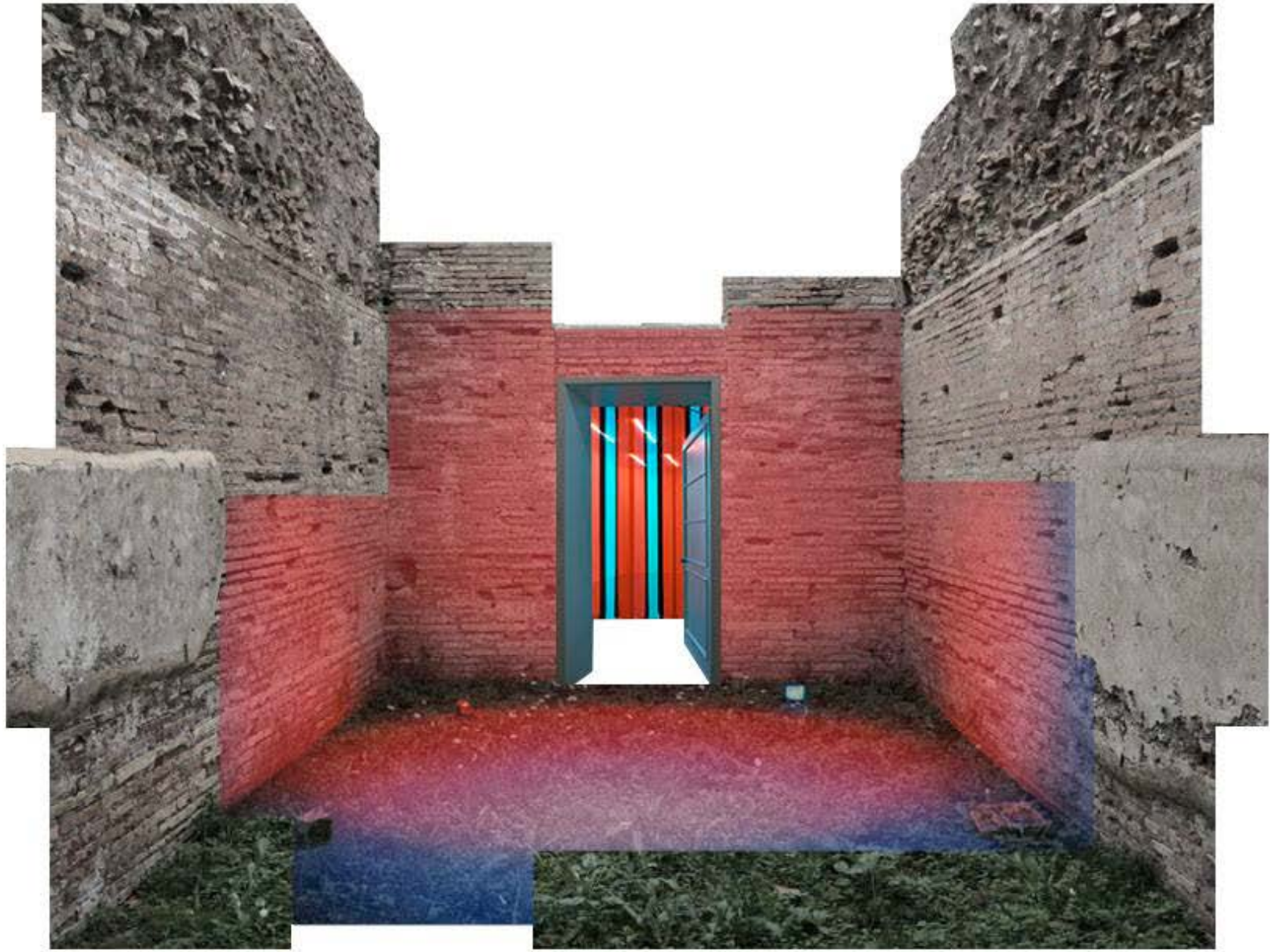


Living between walls



Index

Bio

Cv	4
Statement letters	6

Case study I

Ostia Antica: a town made of open rooms	9
Brick walls: a photographic <i>abacus</i>	13
Walls as boundaries: new orchards in Ostia Antica	35

Living between walls

Design references	43
Case study II	51

Alessandro Mosetti
Via Bellosguardo 69, 34143, Trieste, Italia
+39 3462104549
dervenusberg@gmail.com

Issuu_<https://issuu.com/alessandromosetti2>

LinkedIn_<https://it.linkedin.com/in/alessandro-mosetti-98406356>

Google Drive_Downloadble Files (CV+ Study Books)_<https://drive.google.com/open?id=0Bx9MxKTgT-bqZ0NEdy1HbFlqYmc>

Education and training

1 October 2013 – 18 November 2016

Venice (Italy)

Master’s degree in Architecture and Design’s Cultures at IUAV (Universitary Institute of Architecture of Venice)
Votation_110 cum laude/110

Disciplines: architectural restoration, urban planning, landscape’s architecture, theory and practice of architectural design

1 August 2015 – 1 September 2015

Paris

French language certification, level A1 at Alliance française Ile de France (Paris)

14 September 2014 – 14 October 2014

Shanghai

International exchange program “*PI _Public Realm as City Welfare & Citizen Wellbeing*” at CAUP (College of Architecture and Urban Planning Tongji University), Shanghai (China)

Intervention area: Caoyang New Village (Putuo district, Shanghai)

Disciplines: urban planning, “urban regeneration”

Study methods: interpretation of economic and statistic and social data, editing of three masterplan (scale 1:5000) and future scenarios of urban development and evolution.

<http://www.iuav.it/Didattica1/workshop-e/2014/PI-Public-/index.htm>

May 2014

Istanbul (Turkey)

Study trip organized by IUAV (Universitary Institute of Architecture of Venice)

1 October 2013 – 1 December 2013

Treviso (Italy)

Training course “*Dress shapes. Creative modelling for designers*” at IUAV (Universitary Institute of Architecture of Venice), Master’s degree course in Fashion Design

Disciplines: knowledge of plain modelling, knowledge of elementary geometry, prototyping of basic garments.

Study method: understand the difficulties inside the process of transition from a 2D to a 3D project through the execution of four key items: a pair of trousers, a coat, a skirt, a t-shirt.

1 October 2010 – 27 September 2013

Venice (Italy)

Bachelor’s degree in Architecture at IUAV (Universitary Institute of Architecture of Venice)
Votation_110 cum laude/110

Disciplines: architectural design, architectural restoration, urban planning

1 September 2005 – 26 July 2010

Trieste (Italy)

High school diploma at “Liceo Scientifico G. Oberdan”
Votation_100/100

Experiences

23 November 2016 – ongoing

Rome

Author

“*Costantinople Wien Szigetvár.*

An architectural design proposal in the death place of Sultan Suleiman the Lawngiver.”, published by “*Aracne*”

<http://www.aracneeditrice.it/aracneweb/>

14 November

IUAV (Universitary Institute of Architecture of Venice)
Venice, (Italy)

Speaker

COSTANTINOPLE, WIEN, SZIGETVÁR (Hu)

An architectural design proposal in the death place of Sultan Suleiman the Lawngiver.

<https://drive.google.com/open?id=0Bx9MxKTgT-bqY-0dBM2RWelDREk>

9 November 2016 – 17 January 2017

IUAV (Universitary Institute of Architecture of Venice)
Venice, (Italy)

Winner

Candidation of the graduate thesis’ design proposal to the prize for “The best graduate thesis of the year” (2015/2016)

17 April 2015

IUAV (Universitary Institute of Architecture of Venice)
Venice, (Italy)

Mention

“*Gravitas*”

<http://tallercubo.com/category/universidad/extranjeras/iuav/>

14 October 2014 – 19 December 2014

IUAV (Universitary Institute of Architecture of Venice)
Venice, (Italy)

Stage

Themes: elaboration of data collected during the international exchange program “*PI _Public Realm as City Welfare & Citizen Wellbeing*” in Shanghai and development of three masterplans for Caoyang New Village (including future scenarios).

6 June 2011 – 28 February 2012

Trieste (Italy)

Stage

at *Studiò* (Arch. Massimiliano Marfan)

Disciplines: Interior design, digital drawing (CAD), Adobe (Photoshop, Illustrator, In Design), Sketch Up, Open Office (Excel),

1 May 2012 – 1 June 2012

IUAV (Universitary Institute of Architecture of Venice)
Venice, (Italy)

Collaboration

Publication of the volume “*Parma Inattesa*” (ISBN 978-88-7847-434-5), curated by prof. Arch. Renato Rizzi

<https://divisare.com/projects/286717-renato-rizzi-parma-inattesa-lo-spazio-del-pudore>

<http://casabellaweb.eu/wp/2013/03/20/parma-inattesa/>

Personal skills

Native language: Italian

Other languages

English

Comprehension: B2

Spoken: B1

Written: B1

French

Comprehension: A2

Spoken: A1

Written: A1

Organisational and managerial skills

Co-working, dynamism and mobility, resilience

Professional skills (+ / ++ / +++)

Capacity to develop maquettes (+++)

Operating systems: Mac OS x (++) e Windows (++)

Drawing: Autocad (++) , Archicad (++) , Adobe Illustrator – Photoshop (+++)

3D modelling: Archicad (++) , Artlantis (++) , Sketchup (+++)

Photomontage and layout: Adobe Photoshop, Illustrator, InDesign) (+++)

Open Office (++)

Retrieving documentary and iconographic data (+++)

Interests

Photomontage

Photography

Drawing and sketching

Modelling and development of paper patterns

Writing

Theory of architectural design

Me

Interdisciplinarity

Cultural contamination

Hybridisation of knowledges

Work through visual associations

+

Interested in interdisciplinarity among graphic arts, architecture and fashion design. Ability to work in a team and autonomous organisational capacity. Curious observer and willing to experiment combinations of different types of knowledge and means in order to express a project.

Gundula Rakowitz
t. +39 041 257 1946 / f. +39 041 257 1927
gundula.rakowitz@iuav.it

Venice, 2017/03/01

Recipient: to whom it may concern

Mr Alessandro Mosetti attended the IUAV University of Venice with interest and diligence and distinguished himself with a solid theoretical-project base and with his academic results.

I had previously met Alessandro Mosetti during his first year as an under-graduate in the Design workshop activity, the examination for which he took with high-quality analytical and project essays, achieving excellent marks.

Following his course of study and research in subsequent years, Alessandro Mosetti achieved his degree in architecture in the October 2016 session with a thesis project entitled Constantinople Vienna Szigetvár. An architectural project in the place of death of Suleiman the legislator.

The theme runs through three cities between East and West assuming functions of verification of the “already done” and experimentation according to future hypotheses.

Alessandro Mosetti has demonstrated the ability to interpret the various sites, as he was able to understand the project as an element inserted within a system of complex relationships, dealing with different scales of architectural, urban and regional design.

During the construction of the thesis path, he embarked on what one might call work with a strong interdisciplinary value. Various parts of knowledge from different cultural backgrounds (research of written sources, iconographic, ancient and contemporary) were put into a system so as to enter them into the final project, in the form of photomontages, three-dimensional and digital and “manuals” processing models (collage). The thesis work is closely linked, as has occurred in all design work carried out by him in these five years, to a phase of “manual” experimentation, which includes the making of three-dimensional models (concrete, plaster, clay, woodpaper, cardboard) aimed at wanting to actualise stages of study and design reflection on some selected compositional themes. Experimentation, the interweaving of varied knowledge and the reading of the “already done”, are by him identified as the fundamental ways in which to give substance and complexity to design work of any kind.

The thesis, for which I was Primary supervisor, earned a score of 110/110 cum laude, and the Degree Committee, which included the University Chancellor, reported it as one of the best thesis discussed that year.

I believe Alessandro Mosetti to be a passionate and committed person, with specific aptitude towards research and architectural design, with an excellent working method, accuracy and reliability.

Confident in the path that Alexander Mosetti will take,

Yours sincerely,
Gundula Rakowitz



Personal statement

My aim is to create connections between the various amounts of knowledge gained within different cultural and/or, if you will, disciplinary contexts. The wealth of information collected will be made available to the system, organised, sorted and rarefied, removed, taken to pieces and finally lead to the construction of a type of Project. The idea is to arrive at a final, content-rich, highly expressive, profound **Project** that is as close as possible to the concept of what is contemporary.

There are words that are important to me and that are neatly able to explain an attitude or an approach towards the perception of the contemporary.

Being contemporary means being able to lend value to historic heritage, to tradition, to that which exists, and to draw from these those elements of value, quality and worth that are capable of forming relationships with the historical present.

What comes from the past needn't remain hieratic, rigid, fixed in the present.

There is a certain degree of **hybridization**, mutation and alteration whenever a given tradition is dropped into contemporary times. It may happen that a recognisable value from a more or less distant past may can no longer exist in the form it once had: the meaning remains, the shape mutates.

One has to be sensitive when looking at the context of life in which a particular work is carried out. To understand its many facets, one must look around, across the board, trying to draw elements, reflections and data concerning structure and form that will serve to graft a thought of what is “new”.

The collected information is the setting within which the Project moves.

A large number of images are placed in the mood board, associated by assonance or dissonance to other images. Likewise, cutouts of theoretical texts are selected and combined with each other in a rational fashion: they will form the theoretical substrate of the Project. All this is accompanied by the drawing, writing and sketching.

A montage is not the way in which a Project is presented in its finite and defined stage, but it is the way through which to study the making of the Project from the very early stages of work. Different images find themselves close and,

put together, altered or mutilated, visually construct the theoretical concept underlying the Project.

The montage can thus visually represent the meta-project or project-reflective and can offer the graphic medium through which to analyse facts, thoughts, situations.

If we are speaking of Architecture it will be able to give a form, visually speaking, to the processes and theoretical steps at the core of the underlying thought for its realisation.

The tool of image montage is essential in order to enrich the Project with content that is consistent with its being form the earliest stages of work.

It is quick in execution, intuitive, highly understandable, I would say immediate.

Experimentation at this stage of work is essential. They contribute to the drafting of the Project, the construction of physical study materials, models at different scales and of various materials (from cement to plaster, wood paper and paper).

There are no tried and stereotyped ways for the realisation of these artefacts. Each Project requires a certain kind of attention, sensitivity and intelligence to know how to distinguish what is the best way to study it, represent it and implement it. Such a structured process has value and meaning only if carried out with appropriate and non-dispersive timing.

The research, collection and systematisation of the collected information are the processes to be performed simultaneously and in a coordinated manner.

The interdisciplinary approach has value only if there has been work beforehand in the selection of information, dividing it into useful or unnecessary knowledge to build the Project.

Time and quality are the conditions that push the Project so relentlessly, inevitably leading it to the solution and its fulfilment.

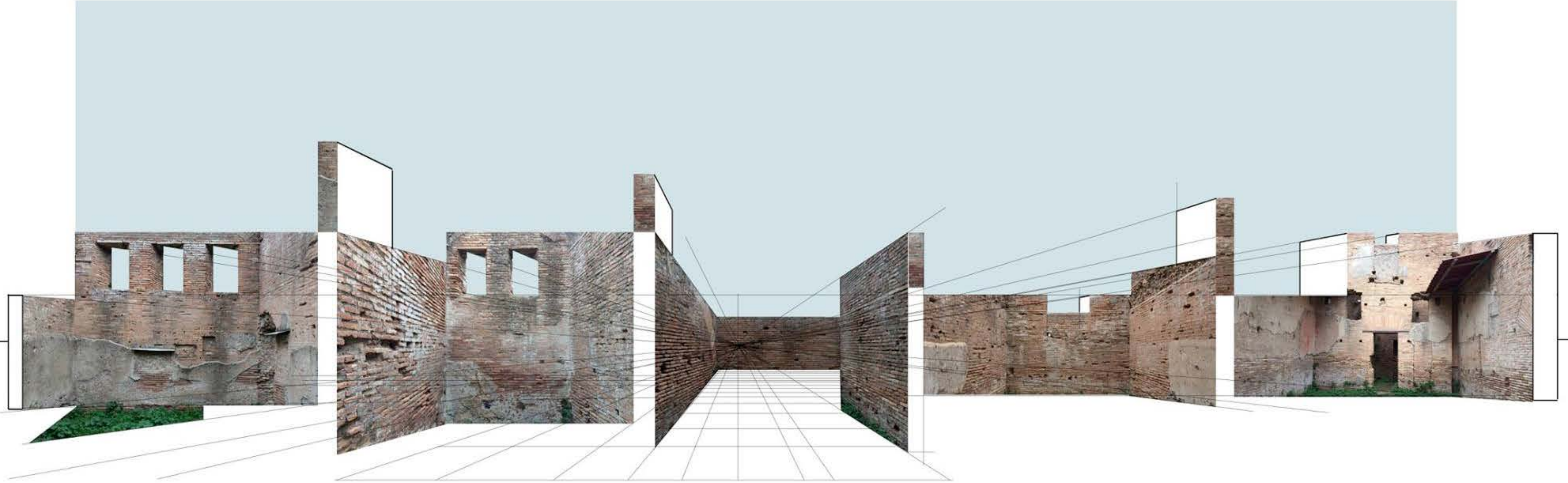
The will to test and demonstrate the knowledge gained inside and outside formal studies in a pure context of a workplace and in mutual exchange, is, for me, the beginning of a new phase of training and personal development, a phase which will enable me to test myself with self-criticism, while at the same time being able to test the as yet unexpressed limits and potential of my design thinking.



Trieste, 2017/03/01

Case study I

Ostia Antica: a town made of open rooms



Case study I

Brick walls: a photographic abacus

I.



II.



III.



IV.



V.



VI.



VII.



VIII.



IX.



X.



XI.



XII.



XIII.



XIV.



XV.



XVI.



XVII.



XVIII.



XIX.



XX.



Case study I

Walls as boundaries: new orchards in Ostia Antica

I.



II.



III.



IV.



V.

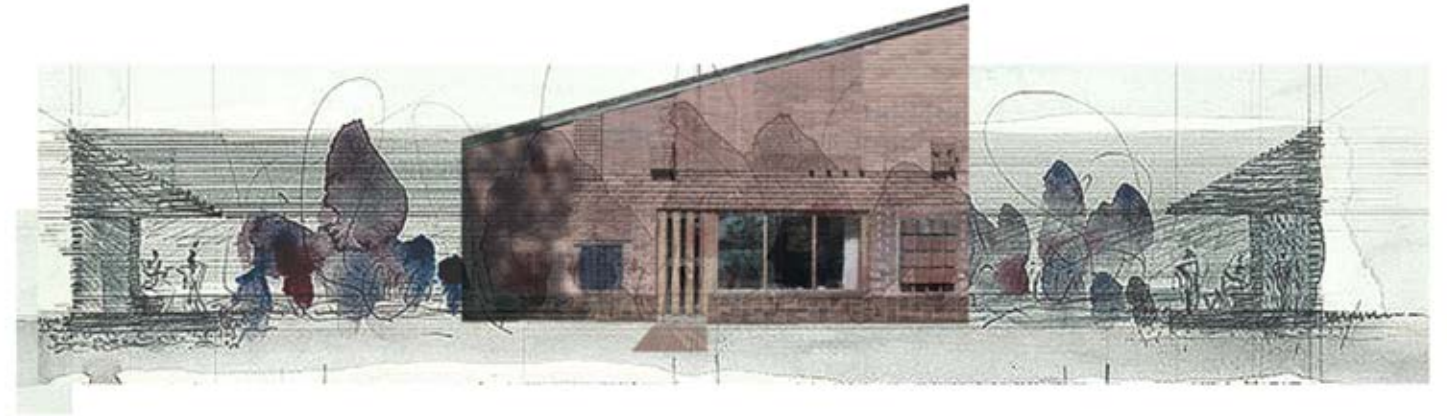
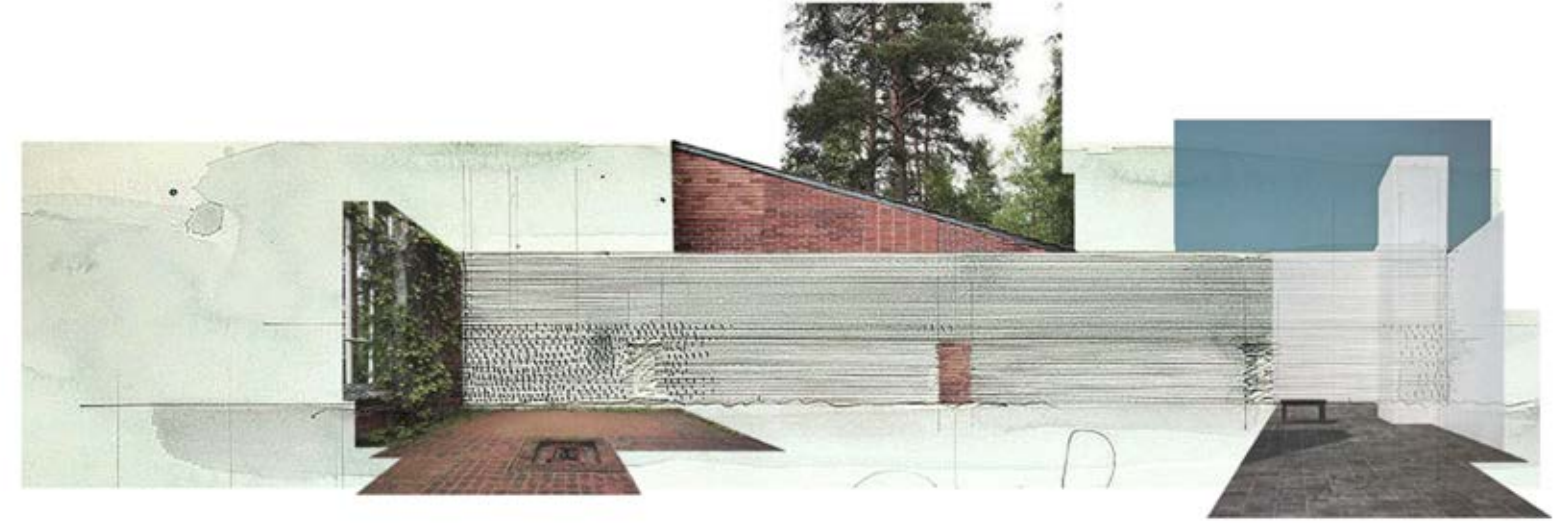
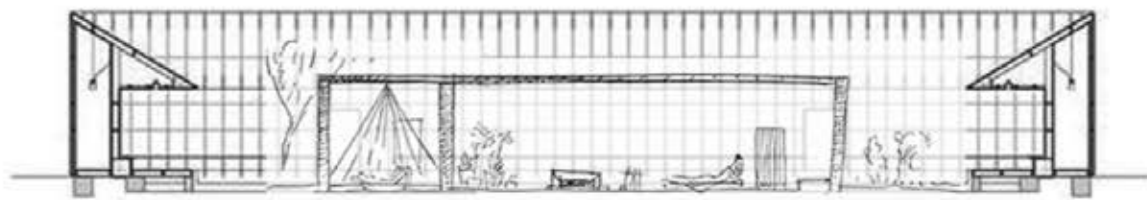
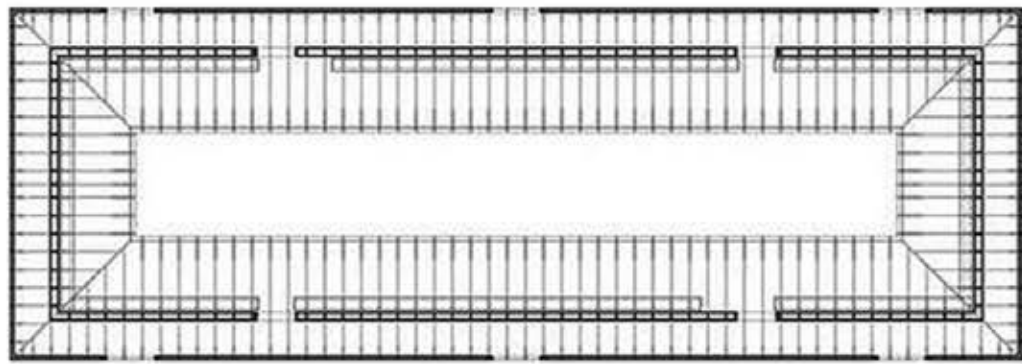
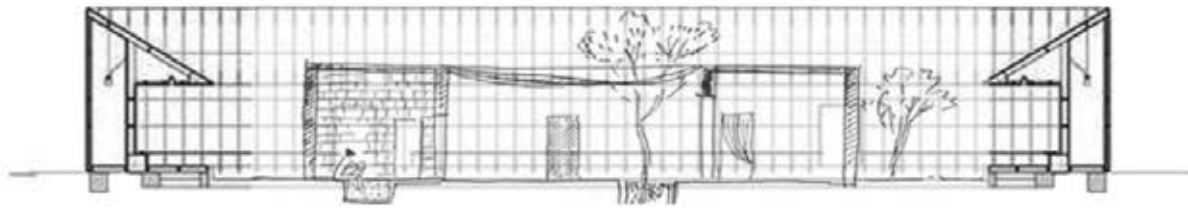
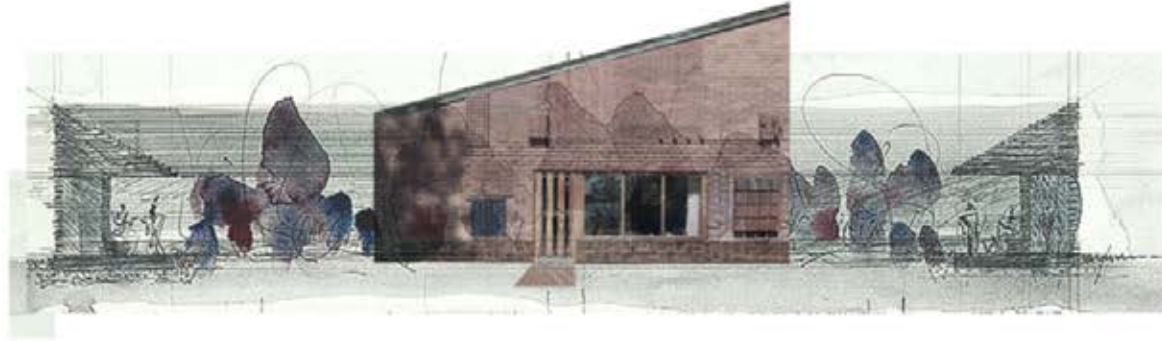
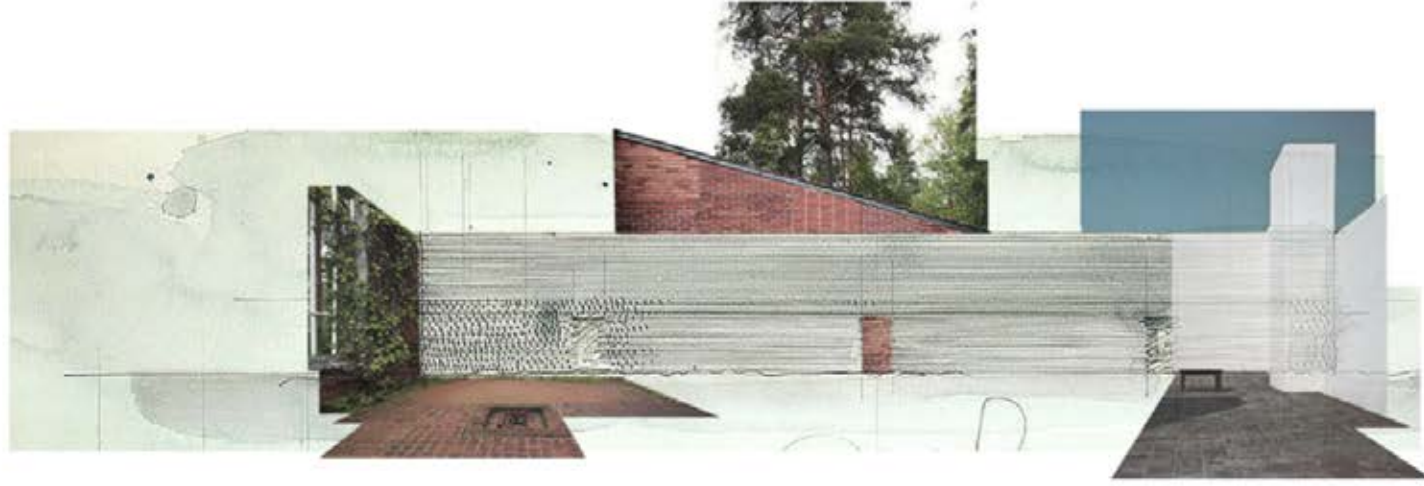


VI.



Living between walls

Design references







Living between walls

Case study II

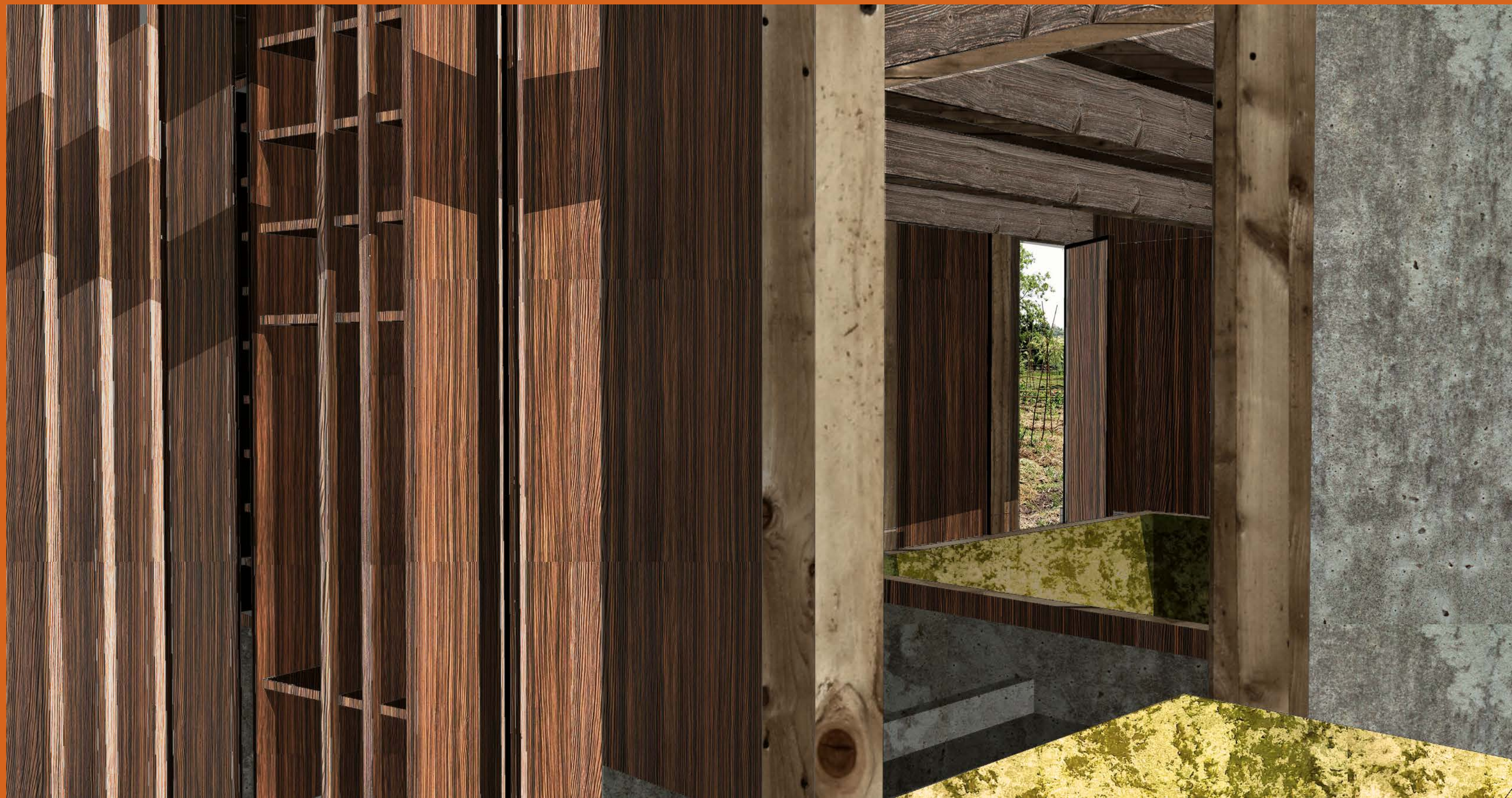




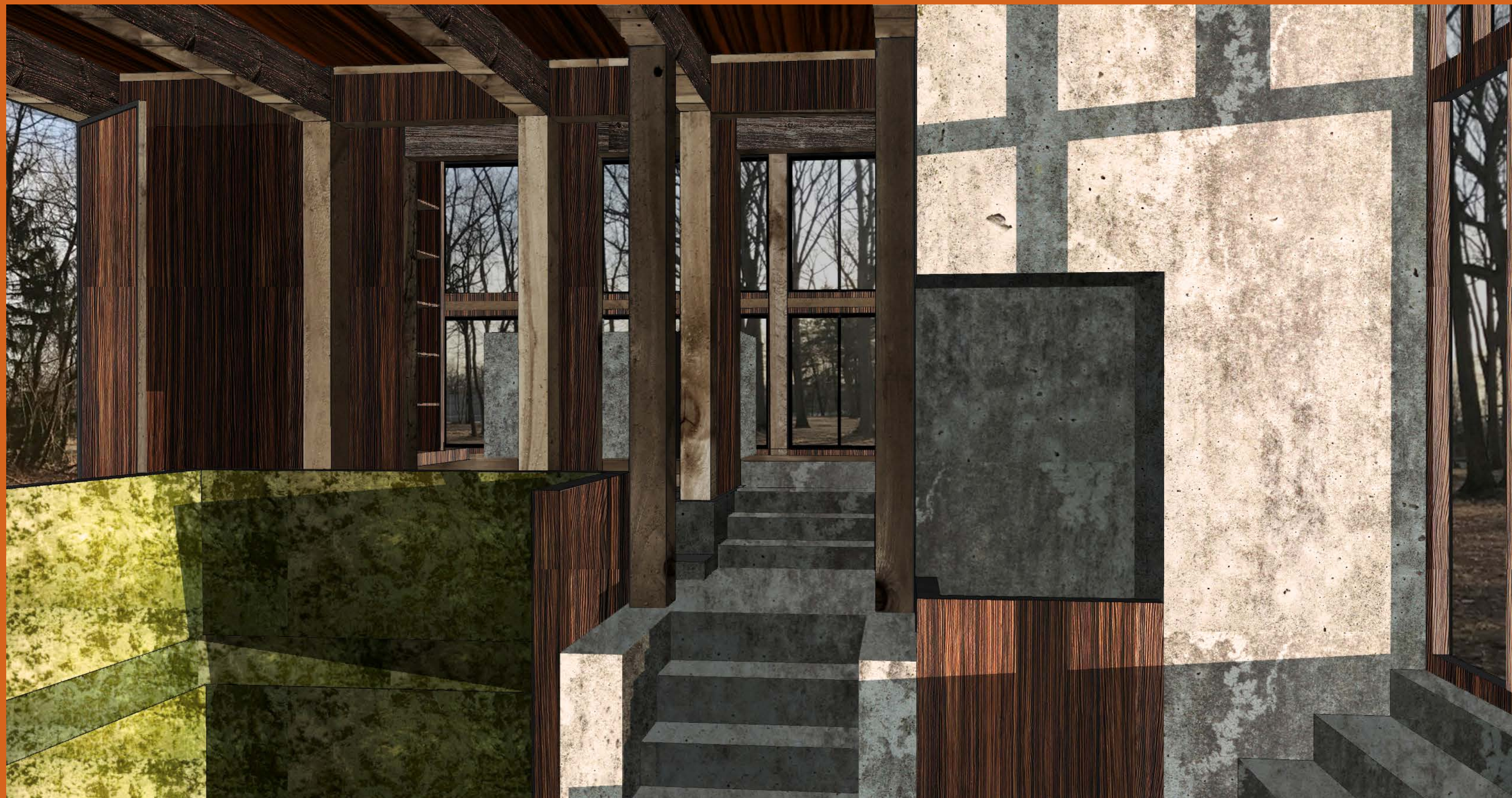






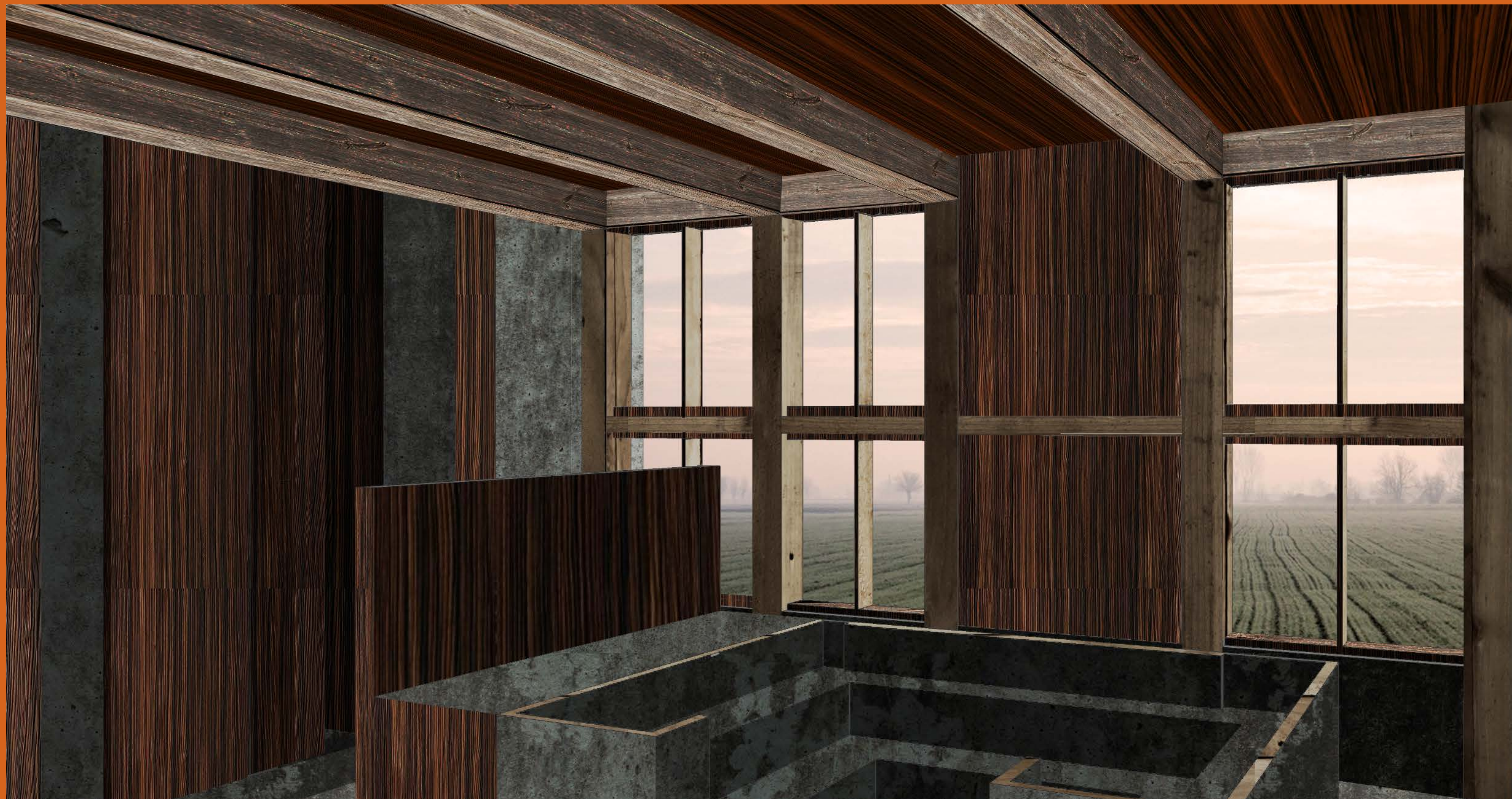




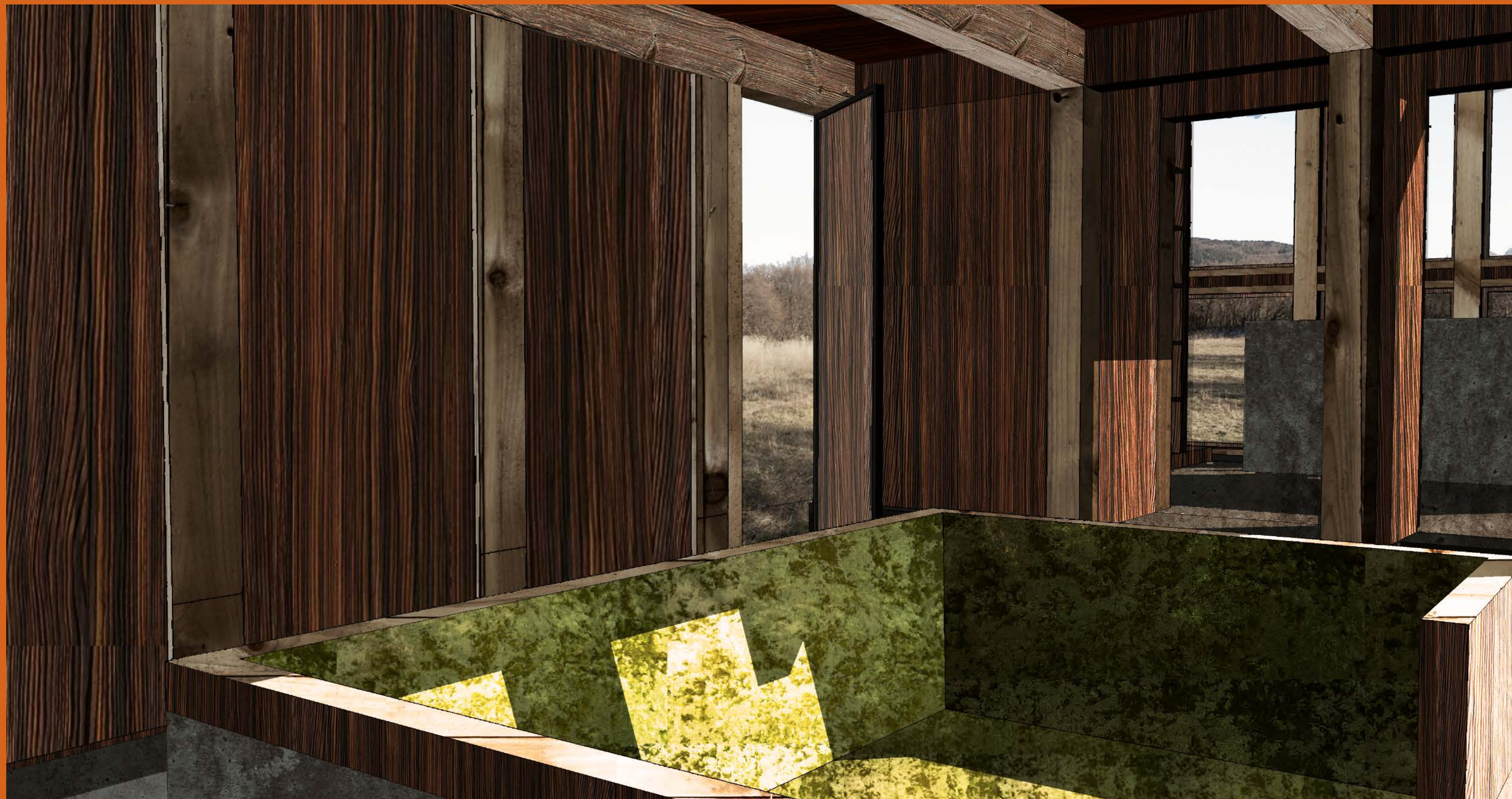


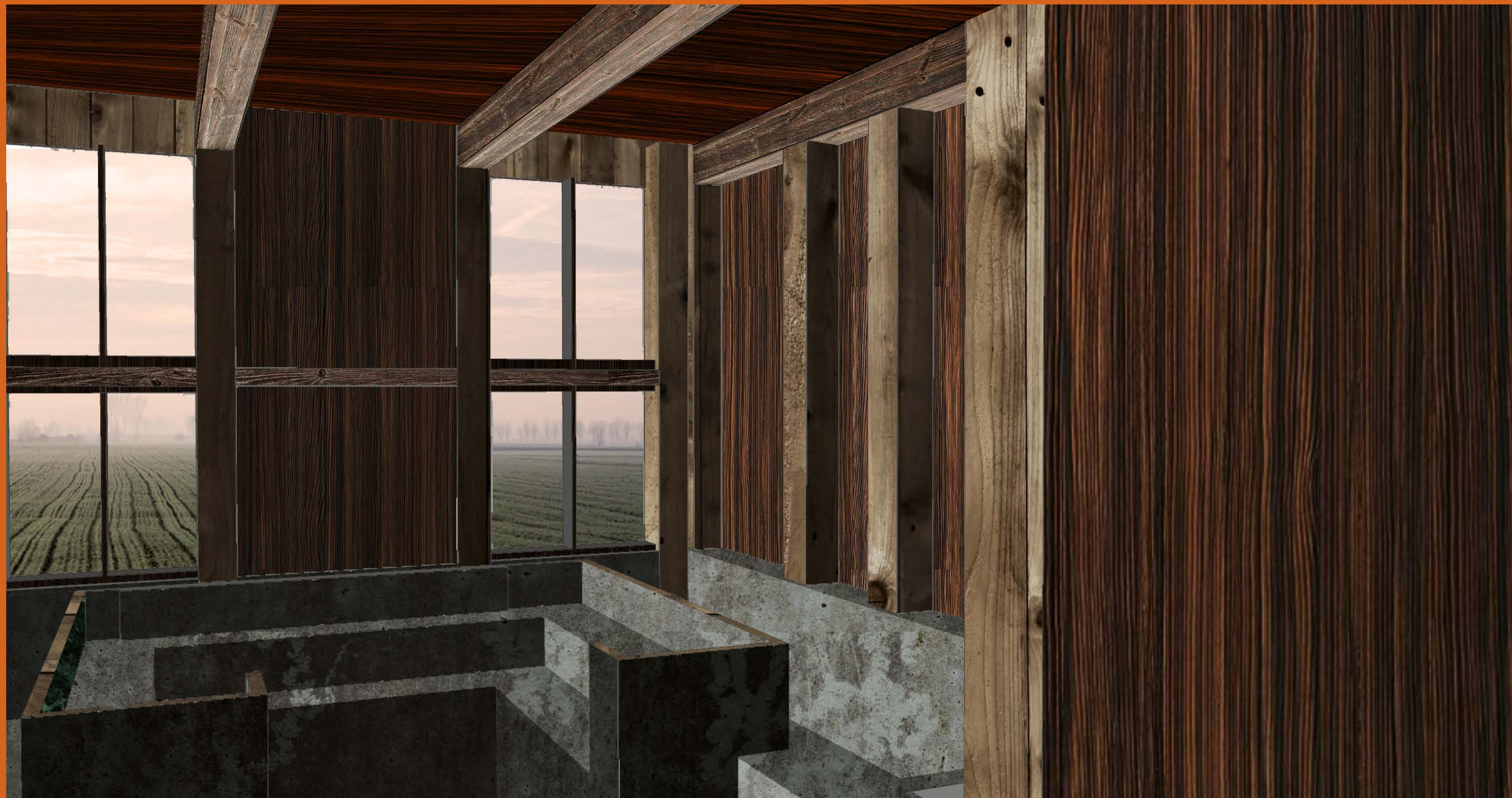












Alessandro Mosetti

Via Bellosguardo 69, 34143, Trieste, Italia
+39 3462104549
dervenusberg@gmail.com